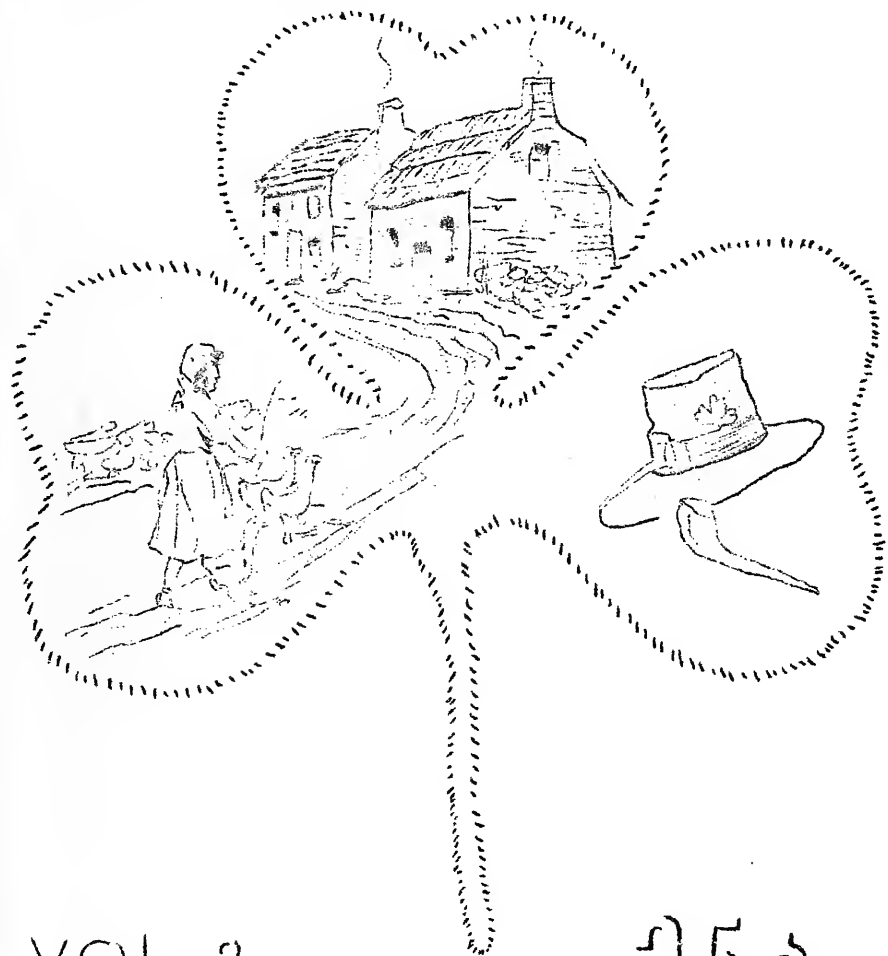


* NORTHERN * JUNKET



VOL. 3
NO. 4

25¢

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NORTHERN JUNKET

Vol. 8 No 4
 Two dollars and a half
 per 12 issues
 Single copies @ .25¢ each

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March 1965



TAKE IT OR LEAVE IT

This is the 100th issue of NORTH-ERN JUNKET. That is no reason to beat the drums, sound the golden timbrels nor hold parades. Least of all is it an occasion to print laudatory letters to the editor screaming from high heavens that "they couldn't live without it"!! Most of these letters my friends are inspired by the editor and used to fill up space because he hasn't anything worthwhile to say.

The JUNKET started in the spring of 1949 at the instigation of Joe Blundon and Gil Daniels, then students in the Boston area. It was not intended to be, has never been, and never will be a monthly publication. It WAS begun as a hobby - more or less - and has continued to be and will continue to be just that. It has grown to nearly 1000 subscribers - and that is about enough for a one-man mimeograph job. By keeping to a hobby level I can take or refuse any advertising that I want; have no deadlines to keep; and can keep up a still fairly busy dance schedule. We have never knowingly pulled anybody's chestnuts out of the fire; have never been afraid to point out what we believe are faults of square dancing; have tried to follow what seems to us to be a road that leads to permanency - comfortable, relaxed dancing in traditional New England style. That is NOT the path of least resistance believe me! I like contra, square and international folk dances in that order and will continue to devote the pages of the JUNKET along those lines. It has been an interesting 100 - wonder what the next 100 issues will bring?

Sincerely

Ralph

SQUARE DANCING

MAKES THE TEEN SCENE

by TESSA M. MALOPSY



Last issue we took a neat swipe at solutions to some of the problems that pop up in and around the organization of a teen square dance club. Now that we've got our theoretical group off the ground, let's clear up some points on keeping these young dancers interested and active.

First of all, the teen club itself should be maintained as basically a social group. We stressed this previously when we urged that you, the adult leader, not let your meetings become bogged down with business and rules. Keep everything in a light vein. Probably the best way to be sure that your members will keep coming back week after week and month after month is

to program as many non-square dance affairs as you think plausible.

Mixing square dancing with many other activities that teens enjoy is one of the easiest ways to the young square dancer's heart. Hay rides, splash parties, picnics, skating parties, and group participation in community projects will not only keep your dancers alive, but these undertakings as a club unit will provide that most important ingredient - a club identity.

Young people are proud to be a part of a working organization. They're naturally attracted to activities that can make them members of a team. Keeping your dancers on the go and giving them a variety of ideas for activities from which they can choose will bring them closer together as a club. They'll have one whale of a great time at parties, and they'll work like the devil on projects that require it.

In programming these outside activities, however, you must be careful not to substitute for square dancing but add to it. Don't by any means, play down the square dance function of your club. Promote it, sell it, advertise it. Don't turn your club into a group that square dances only when there's time between other parties.

An excellent outside activity for your club is the promotion of inter-club dances with other teen clubs in your general area. In rural areas, clubs will probably be few and far between, but here's a great opportunity to make Knotheads of your teen agers. Bus trips and week-end jaunts to jamborees and to visit neighboring square dances are special affairs, and again these will provide a chance for your teens to travel and to dance as a club. Another point that should be made here, and a major one at that, is this: if the adult dancers in your area are willing to dance with young people (and most will have no objections at all) please don't try to restrict your teen dancers to dancing only with people their own age. Let your teen agers get out to as many dances as they can. Let them

learn first hand the charm, hospitality, and friendship that belong to square dancing; be the dancers young or old.

Don't be afraid to take your teens into an adult dance. Most dancers we've met love to have young people join their set and say they take 20 years off their lives every time they dance with teen agers. By the way, don't worry about the way your young people will handle themselves. They'll win over every adult in sight. Of course, let's be sure before we take the plunge into an adult open dance that your kids can dance the level the club is dancing. This is probably the first point to consider, and you can make or break the reputation of your teens as dancers in one evening.



Let's see what other points can help in building that club identity. First to come to mind is the idea of club outfits. Let's take a vote to be sure the idea is as popular as it sounds it should be. Once your members show favor, let them take it from there. If any of the girls are talented in that direction, let them try their hand at designing their own dresses. If the mothers are willing to sew, designing and sewing the outfits independently will make all of them the same and yet each a little different. Originality is the key word here. You'll be surprised how many people will remember your group once they've seen them in an originally styled square dance outfit. Your teens will become "those kids that wear those bright red outfits", or, "you know, those teen agers in the black and white costumes".

Speaking of club outfits, that brings us to a part of teen square dancing that is very dear to our hearts. Another most valuable method of promoting a club identity is through square dance demonstrations

and exhibitions. This is a phase of square dancing though, that must be treated with great care.

You will find that once your club is organized and dancing regularly and your publicity is what it should be, you will probably find in your mail box a great many invitations for your young people to "demonstrate" or "exhibit" square dancing in your area. Requests will be both from square dancers themselves and from others who have no connection with square dancing, but actually would like to see what it's like. If you choose, and most important of all, if your dancers choose, to accept these invitations you must take the steps tactfully.



First and foremost, don't let your group become so busy rehearsing for demonstrations and the like that your dancing as a club suffers. Take those exhibitions in stride. Use material that will impress and entertain your audience, but do not, and this is your obligation as the club leader, misrepresent square dancing as an activity to people who know nothing about it. In other words, if your kids would like to dance an exceptional demonstration that includes say, a "swing like thunder" variation, be sure also to put into your demonstration a singing or patter call that is danced as it actually is at a regular square dance. Make it clear to your audience that you are showing them two sides of square dancing - one strictly entertainment, the other as square dancing is today.

A last point on demonstrations in dancing is one we consider the most important, and applies to occasions when your teens are invited to do an exhibition at, say, a state festival, or even a national convention. These are situations where you are performing

for other square dancers. They will love your performance, we guarantee, no matter what type you do, but (and here it's a pretty big "but") the opinion and respect these dancers hold for your club will go down to cellar depth if they don't see that your teens dance out on the floor during the rest of the festival, jamboree, etc. We've been so impressed with exhibition groups at national conventions who put on fabulous performances, but our respect for them as square dancers hits a new low when we see them arrive just before their demonstration and leave right after it.



There are a great many city and state associations that organize teen square dance exhibition teams only for the purpose of representing the area at conventions and the like, and these youngsters have little interest in actually learning to square dance as a hobby. Your club, however, is a different matter, and your teens should know how to square dance themselves before they begin to show others how. Encourage them to dance a beautiful exhibition, but also urge them to dance for the sake of square dancing itself.

A few final ideas on keeping those restless teen agers busy square dance wise. In relation to maintaining a club identity, help your members to feel an identity as square dancers in general. Keep them up to date on interesting happenings in the vast square dance world. Bring magazines and news bulletins that might interest them to meetings. Keep them posted on the activities of other teen dancers, both in your

area and across the country. Always be alert to picking up ideas for new activities from your reading of square dance publications.

Plan your own club activities thoughtfully and with the interest of your members always foremost in your mind. Your teens will respond, we guarantee, with enthusiasm for square dancing unmatched anywhere.

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Folk Dance Center, Philadelphia, Pa., announces a folk dance workshop (2:00 p.m.) and party (8:30 p.m.) with Mary Ann Herman, Saturday, March 20th, 1965. The Center is located at 1520 Race St., Philadelphia, Pa.

Folk Dance House, 108 West 16th St., NYC will hold a 2-day Hungarian Dance Workshop, March 27 & 28, 2 - 5 p.m. with Andor Czompa. For further information call Folk Dance House, WAtkins 9-0644 (212). And while on the phone better inquire about regular folk dance sessions at Folk Dance House.

The Twelfth Annual Kentucky Dance Institute will be held at Morehead State College, Morehead, Kentucky, August 8-14, 1965. Staff includes: Vyts Beliajus, Shirley Durham, "Stu" Shacklette and M.G. Karsner. Further information obtained by writing M.G. Karsner, Phys. Ed. Dept. Univ. of Kentucky, Lexington, Ky.

Valley of the Sun (Arizona) Square Dance Organization announces their 18th Annual Square Dance Festival, sponsored by the City of Phoenix, Arizona, Parks & Recreation Dept. at the new Del Webb Townhouse, 100 West Clarendon, Phoenix, Arizona, on May 28th and 29th, 1965.

Third Annual Texas State Square & Round Dance Festival March 6, 1965 in El Paso, Texas Coliseum, featuring the music of the Schroeder Playboys.

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WE HOLD A

GOLDEN KEY

by SARAH GERTRUDE KNOTT

There are few countries today which are not concerned with the passing of the old way of life and customs long cherished. Leaders in many nations now united by the International Folk Music Council, face common problems of how best to encourage the continuation of the basic folk creations which a new civilization is rapidly sweeping before it.

We in the United States cannot afford to overlook the significant part folk traditions have played in older countries. We cannot fail to see the trend of the present. We should make every effort to bring to the present and transmit to the future the best of the cultural past of all our people to serve us as we take our place as one of the World Powers.

We believe that continued use of our deeply-rooted folk heritages is the best way to preserve them for the future which will surely need them for many reasons. We face the uncertain future of a highly developed, scientific age, with the boundary lines of all nations broken down. In that future we now know that

we must depend upon more than atomic or military power to keep the peace. The much-talked-of "new brotherhood" must become a reality. Cultural and spiritual activities must be given consideration, for they are forces that must eventually bind nations together in a universal community of peace.

The United States is testing one of the world's greatest experiments in democracy, attempting to prove to ourselves and to show others that diverse peoples can live together in peace and harmony. We believe that interchange of the manifestations of cultures which make each racial and national group can be a help. Our national cultural pattern is being woven from the warp and woof of the variegated, colorful cultural strains of many nations. Which folk heritages from all parts of the world have poured into our country. They are ours to claim and cherish. They furnish a golden key with which we may unlock doors to mutual understanding of many peoples of the world.

Alice Merriott in "The Ten Grandmothers" said: "You have to have new things....You have to have new springs to make the grass grow. But grass grows out of the old earth. You have to have old things for new things to have roots in. That's why some people have to keep old things going and some people have to push new things along. It's right for both of them. It's what they have to be".

() () () () () ()

The 28th Annual National Folk Festival will be held in St. Petersburg, Florida, April 7, 8, 9 & 10, 1965, in the Bayfront Center Auditorium.

Physical Education teachers should write to "Educational Activities, Inc." P.O. Box 392, Freeport, Long Island, N.Y. requesting their catalog of square dance records and allied subjects.

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THE FUNCTION OF A FOLK FESTIVAL

by WILLIAM HUGH JANSEN

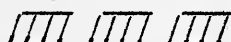
There is no one in the world so urbanized, so "civilized", that every spark of folk instinct has been extinguished within him. In fact, in everyone there remains, however misunderstood, a capacity for the appreciation of folk art, folk expression, and folk performance. And there are some individuals in whom the folk elements burn undiminished and unrestrained; these members of our society are the doers, the artists, the performers, even the receivers, of our folk traditions.

The function of a folk festival is to bring together, as audience, those people in whom there lingers at least the appreciation for folk expression and, as performers, those people who still express folk culture. Folk dance, folk tale, and folk songs are all performances and as such imply not only a performer but also an audience. It is the duty of the folk festival to bring together at one time and in one place the audience and the performers without which the folk lore experience (or for that matter, any other artis-

tic experience) could not exist.

A folk festival recognizes great performers and great performances. It also gives to the new performers and the new performances opportunity without which any art form would die - the opportunity to be heard and to be seen.

Folk festivals do not preserve the folk - no one can do that and no one needs to. Folk Festivals do preserve folklore: they afford a chance for its expression in surviving forms, in revived forms, and even in adapted forms. Folk festivals enable us to understand ourselves in bringing to us the very traditions of which we, however unwittingly, are the product.



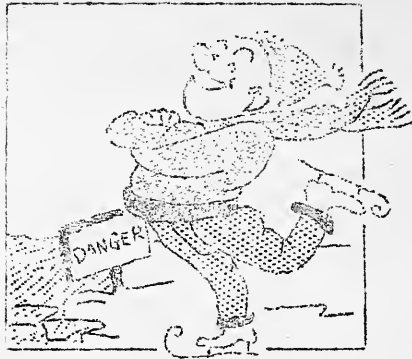
THANKS: To Harriet Lapp, cookbook. Marlys Waller gift of revised edition of her book "Dance A While". To Mme Libertad V. Fajardo, gift of her new book "Visayan Folk Dances", volume two.



On June 5, 1965, the Fort Walton Beach Square Dance Clubs are sponsoring their 6th Annual Billy Bowlegs Square Dance Festival, in conjunction with the annual celebration at Fort Walton Beach.

The First Illinois State Square Dance Convention will be held Memorial Day Weekend, May 28, 29 & 30, 1965, at the Conrad Hilton Hotel in Chicago, Illinois. Write H.R. Gass, 516 N. Wille, Mt Prospect, Illinois for further information.





AS A CALLER SEES IT

by BOB BEVAN

HELP!!

This is the "Square Dance Activity" calling, and I am calling for HELP!!

I am very confused at what has been happening to me for the last several years. I am known as a "FUN" activity where people smile, relax and enjoy themselves. This is still true, to a great extent, but recently I have seen frowns appearing and squares falling apart, a little more than they should. I want to continue to be a "FUN" activity where people can get away from it all for a few hours and enjoy themselves AND ME.

Are a few of my participants demanding more and more challenge and making my activity a serious business for the majority? Are the Callers who direct my activity pushing this challenge on the dancers so each will be considered the "Top Caller"? Who, or What is to blame?

It seems that as many new figures are written by dancers as by callers, maybe more. New figures are

sent out to the Callers Associations by the dozens every month. Out of courtesy they are tried and put on probation to see if they are accepted and will last. That sounds reasonable, but let me name just a few of the figures that are being tried and called at my "FUN" activity: Acey ducey, Cloverleaf, Split Circulate, Loop the Loop, Spin the Top, Chain the Glade, Dixie Daisy, Turn Thru, Spin the Wheel, Switchback, Twist the Deck, Stack the Wheel, Curlique, Roll Thru, Hit the Deck and many, many more. These are just a very few of the many new figures that are written by those who participate in my activity.

I know that everyone feels that they are helping to make my activity more interesting when they add to my figures, BUT, is my "figure" getting too big? Am I getting too fat for you to enjoy me?

Round dancing in the square dance activity, is held down to not more than one new round dance a month. Could something like this be worked out in the Square dance figures? Maybe one or two new figures presented at Open dances each month, and those that catch on, KEEP THEM!

Where my activity is strictly "Workshop", that's different; USE THEM ALL. That's what people come to my workshops for. But when I am conducting as an Open Dance - PLEASE KEEP THE DANCERS SMILING - AND - DANCING!

Remember, I am the "Square Dance Activity", and I'm calling for HELP!!

(in "The Open Squares",
2/65)



SPRING TEACHER TRAINING COURSE, 1965



THE PLACE: Folk Dance House
108 West 16 Street
New York City - 10011
Watkins 9-0644 (212)

THE TIME: Saturday mornings
March 27, April 3, 10, 17, 24
10 a.m. to noon
CR
Thursday evenings 6-8 p.m.
April 1, 8, 15, 22, 29, 1965

THE FEE: \$35.00 (installment payment is permitted)

THE TEACHERS: Michael Herman
Mary Ann Herman

There is a need for GOOD folk dance teachers who are thoroughly trained not only in dance, but in the techniques of teaching and using the dances wisely....Dancing is one thing...to teach is another and requires special training.

To help those who plan to teach, we offer this intense special course based on 25 years of experience in the folk dance field. Our experience is a realistic one. We've taught in every conceivable kind of situation and with all kinds of groups. We'd like to share this experience with you to make your teaching easier and to make those who study with you happier.

Those who are already teachers often take this course to improve their techniques, get fresh ideas, and expand their knowledge in the folk field.

Registration limited to 25 students, so better reserve now. Deposit of \$5.00 required with reservation.

This is what is covered during the course:

Basic folk dances for all ages.

The technique of breaking down steps to make for quick, easy, fun learning

How to make advanced steps and dances easy.

How to call basic square & contra dances.

Mixers, threesomes, circle dances, play-party games for camp and recreational use.

Special materials for children and for older folks. Emphasis on teen-age materials.

Programming, planning for special events, nationality days, festivals.

Folk decorations, crafts, costuming, games and customs are included.

Historical background of dances, styling, how to do research.

Proper choice of equipment, music, basic needs, coping with problem areas.

One does NOT have to be an expert dancer to qualify for the course, but it is not open to those devoid of any dance experience. It would understandably be difficult to teach folks to dance and to teach the subject at the same time. Those taking the course will be given the chance to gain practical experience.

The course is most valuable to dance teachers, camp counselors, recreation workers, physical education majors, callers, researchers, amateurs and professionals. Many dancers take the course not because they plan to teach in the immediate future, but because they want to

get a better insight in what makes up a folk dance.

Incidentally, summer camps, resorts, schools, may want to be sure they use people on their staff who have good training, since so many people are now educated in folk and square dancing, and will expect more of a staff.

The Teacher Training Course offered at Folk Dance House is taught by Michael Herman and Mary Ann Herman. They have conducted workshops all over the world. The same course offered each year at the Maine Folk Dance Camp draws people from other lands as well.

In addition to directing regular lightly dance programs at Folk Dance House, they conduct highly successful teen-age programs, family day programs too. They have made over 200 folk and square dance records on THE FOLK DANCER label, 7 albums for RCA Victor and 20 records for the Methodist Church Recreation Board.

The whole purpose of this course is to help future folk dance leaders, not only for Folk Dance House, but for the community and country as a whole. It is hoped the course also will improve the level of teaching and dance activity at various settlement houses, community centers, resorts and camps.



COMES THE REVOLUTION ?



From all sections of the United States - north, south, east and west - comes word of new groups springing up devoted to the squares of an earlier generation of dancers. "20 Basics Club", "Old Time Dancers", "Basic Basics", "Traditional Dance Society", "Old Smoothies" are the names of some of them. All are agreed on one fact, namely, that they've had enough of a steady diet of a dozen "new basics" each month. From this point it was just a matter of time before they began doing some of the dances of the late 40s and early 50s when time, square-dance-wise, moved at a more leisurely pace and dancers were given time to laugh and enjoy themselves throughout the evening. Let's hear from four of these groups.

NEW HAMPSHIRE

The "New Hampshire Folk Dancers" are enjoying the most successful season to date. They meet once or twice a month with no set evening of the month involved except that they are always held on a Saturday night.

The group dance about as many European folk dances as traditional squares and contras and here is a quite typical sampling of what they enjoy, taken from their last party, a special Valentine Ball:



1. Contra - Lady Walpole's Reel
2. Boston Two-Step
3. Sicilian Tarantella
4. Squares - Maple Leaf Two Step
Dancing To Pretoria
5. Grober Wirbel
6. Sextur
7. Contra - Glover's Reel
8. Veleta
9. Allewander
10. Squares - Prince Imperial
Booms A Daisy



Then the group took time out for a special version of a traditional folk dance "The Pillow Dance" involving the reading of valentines; and a hilarious "Musical Knees" game, that saw the men doing more kneeling on one knee than they'd done since last Lent! That was the official program, but there were several impromptu dances earlier in the evening. Squares and contras were called by Tom Noonan, Ed Moody and Ralph Page, the folk dances being led by Barney & Edna Priest.

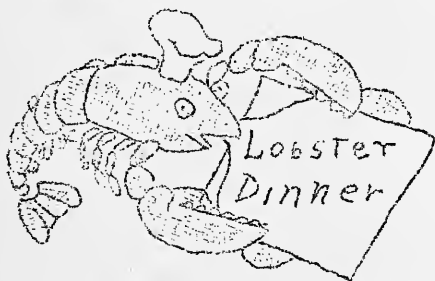
Occasionally the group is blessed by having live music and the party before this Valentine evening was a good case in point, when Jack O'Connor, Dave Fuller and Louise Strong drove up from Massachusetts and played some excellent reels and hornpipes for the squares and contras. The group meets in the Grange Hall, in the rear of "The Tavern Inn", Peterboro, N.H.

A similar group has started up in Keene, N.H. and plan monthly evenings, largely of traditional squares and contras with waltzes, polkas, varsouvienne, Gay Gordons, and an occasional folk dance interspersed between the squares and contras. The group has met for two evenings and are greatly encouraged by the fact that many more people came out for the second party than came out for the first. Parties are at the Parish Hall of the Unitarian Church, Washington Street in Keene. Bill and Ruth Schenck are the prime movers of the group and

Ralph Page leads the New England type squares and contras.

MAINE

Harold & Marie Kearney of New Sharon, Maine, have really got things rolling in western Maine with a group known as "The Traditional Dance Society of America". We suspect that this is the best organized of any of the eastern groups and they write that since forming in to this kind of a setup they have received some excellent publicity through the local newspapers. Here is a run down of a newspaper clipping concerning their opening party of this present season, held at the New Sharon High School gymnasium, October 24th last:

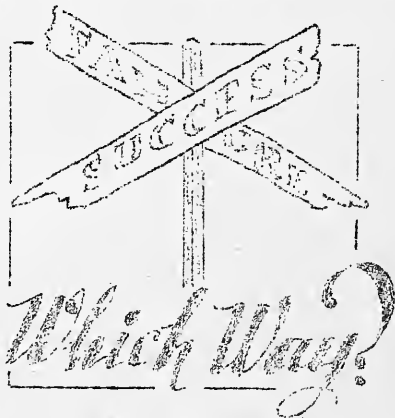


"Plans include a lobster stew supper served by members, followed by an evening of traditional New England style square dancing under the direction of Dr & Mrs Harold Kearney. All members with their families and guests are welcome, as well as visitors interested in this type of recreational activity. If necessary, instruction will be given to beginners early in the evening.

"The Traditional Dance Society of America has as its aim the perpetuation and revival of authentic country dances which are traditional to each branch's particular area, as well as providing its members with opportunity for improving dancing skills and enjoying square, contra, and folk dancing as a recreation. At the present time, branches in this area include one at Farmington and one at Skowhegan. Persons interested in joining one of these existing branches or in establishing a chapter in their own locality should contact Mrs

Harold Kearney, New Sharon, Maine, for further information".

Marie writes, in part: "We have been surprised to find what a difference it seems to make in arousing the public interest in this type of dancing just to have a name to attach to our square dance activities. In the first place, this is the first time we have been able to get any publicity in our local newspaper and have had good coverage in the Bangor, Lewiston, Waterville, and Portland papers, the various local radio and TV stations. Many people have come for the first time and been pleasantly surprised to find that there is another type of square dancing besides the club-style that they have been over-exposed to in the past few years. Makes us wonder if we haven't, inadvertently, sold both ourselves and this type of dancing short with the typical New England aversion to "blowing our own horn". Up this way anyway, our previous attitude has been "if anyone wants what we have to offer in the way of dancing, let them hunt us out and ask for it". And while we have been complacently sitting back, the "pushers" for club-style, Western, or whatever name you want to call it have been busy brain washing the public into thinking theirs is the only kind of square dancing worthy of the name".



MASSACHUSETTS

Bridgewater, Massachusetts, and surrounding area of the state is, and has been for years, a hot-bed of

club-style square dancing, yet the changing viewpoint of square dancing has struck here. In the late 40s and early 50s, Dick Keith was a marvellous caller in this area - there was no one better, and few as good. It is better to let him tell the story and with his permission here are some excerpts from a recent letter from him:

"As you know, I became discouraged when the dancers took control away from the "leaders" - when callers began to compete by trying to use figures that the other callers were not using in order to prove their superiority - if they could stop the floor this meant the other callers were not staying abreast of the times, etc. - the dancers trying to become perfectionists, and being rude to those who danced for the joy and fun of the dance but who might make a mistake once in a while; all these things were contrary to the introductions that I had when I first became involved in square dancing. I missed the sociability, the happy faces, the laughter, and opportunity to always make new friends.



"As a result of my feelings I have been frustrated for the last ten years, wanting to dance but not being able to be with those who felt as I did - that there was no place for us. Maybe I am wrong in thinking as I do because I know that everyone has a right to decide what they like, and what might make me unhappy is enjoyable to some one else. In desperation I decided to try to see if I could find any support for my philosophy, namely, that there should be a place where the "casual" dancer can go and have a

good time.

"I became acquainted with Paul and Laura Merola when they bought the Canoe Club (a beautiful dance hall) in our town. They intended to make it into a square dance hall and use it for couple dances as well as square dances with something doing every night in the week. As we became better acquainted we had many talks about the present versus the past type of dancing. They knew nothing about what went on before the late 1950s, except what they had been told and so our venture was an "eye opener" to them.



"I asked Paul if he would be interested in seeing whether or not we could get a crowd of the "Old Timers" together, and he agreed, so with the help of my former accordionist, who is now playing for Dick Davis, I secured the orchestra. Then I approached Charlie Lincoln who was active as a caller fifteen years ago, also Dick Davis, and explained what I had in mind. They were excited about the possibilities and we all went to work. We wrote letters, we telephoned, we talked to everyone we could think of who were dancers in the 50s and when the night of the first dance arrived, much to our joy and surprise, we had about 250 enthusiastic, happy, spciable people in attendance. We took a poll and found that it was almost unanimous that we run a series of dances once a month. The second of these dances drew within twelve of the number there for the first one, and included many new people.

"There were about five sets of dancers who have been dancing through the years without stopping and it was interesting to get their comments. One couple told

me that they had not laughed as much at a dance in years; they had forgotten the way people danced for fun and had time to be sociable, time to say a word or two to their partners and not have to concentrate every minute.

"It was a revelation to the Merolas and their reaction was one of amazement at the hilarity, the laughter, the joy of seeing old friends, and they remarked as follows, quote: 'Do you know we have not heard a single complaint by anyone and this does not hold true of the modern dance'.

There have been several callers both old and new at the dances and their reaction was one and the same: 'A definite need for something like this'. 'For heaven's sake keep them going'. 'We will be back with some of our friends'.

"We have drawn dancers from a radius of fifty to sixty miles and anyone who will travel that far on bad roads in the winter really want something".



TIRED OF THE RAT RACE?

From the Washington, D.C. Area:-

A new group to be known as the "Basic Basics", will be dancing at Jackson Elementary School, 855 North Edison St (at Wilson Blvd) in Arlington, Va. on the second and fourth Wednesdays, from 8:30 to 10:30, beginning January 27, 1965, with Tom Craddock calling.

In connection with this announcement, Tom wrote: "Square dance friends, we need your help. Since square

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dance publicity usually reaches club dancers only we need your help in passing the word along about a new series of fun-level dances using only the basics.

"Many people have been forced to give up this great hobby for lack of time. They may be able to dance once or twice a month but are unable to go often enough to keep up with all of the new movements. Therefore, they become discouraged and drop out entirely.

"Although we recognize that a number of our new basics, "Wheel and Deal, Star Through, etc. would not have come to us if it were not for a constant flow of new material, we would hate to see any couple leave square dancing because they cannot dance frequently enough to keep up with all of the new figures. The "Basic Basics" will offer potential drop-outs and non-club members an opportunity to dance at their own pace and enjoy it.

"Please tell your friends, encourage the dropouts to come back, and new dancers to come around and use their newly learned skills."

(from "Mike & Monitoe")

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And so it goes. The feeling of revulsion and disgust that swept over these dancers is a natural reaction, and no one should be surprised at it. There is room for the fanatics; let them stew in their own brain washing long enough and they will become so "expert" that they won't be able to dance even with themselves! Consequently they will "discover" bowling, gin rummy or croquet and the nation's dancing will be better off. It is so easy to second guess and we hate a person who is always saying "I told you so", but brother! could we ever!!!???



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words, music, guitar chords

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20th year of operation.

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terested. From The Lighted Lantern Foundation
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#

COUNTRY DANCE SOCIETY'S PINEWOODS WEEK-END

Long Pond, near Plymouth, Mass., June 25-27...\$25.00
Swimming, SQUARES, CONTRAS, ENGLISH DANCES...Boating!!

Rod Linnell, Bob Hider, Art & Helene Cornelius, Renald
Cajolet, and possibly Abe Kanegson for folk singing!!!!

Contact: Country Dance Society
3 Joy St. Boston, Mass.

#

May 7-8-9, 1965

East Hill Farm, Troy, N.H.

ROD LINNELL - Squares

RALPH PAGE.

NIBS MATTHEWS - English Country

AND - College exams permitting - DICK GRUM - Balkan

\$29.00 full time. This covers everything: dancing, evening parties, indoor swimming pool, hospitality hour, lodging, all meals and snacks. YOU'LL HAVE THE TIME OF YOUR LIFE!!!

Please register early. \$5.00 deposit will assure you room.
Send to: Parker Whitcomb, East Hill Farm, Troy, N.H. OR
Ralph Page, 117 Washington St. Keene, N.H.

[illegible]

Session A - June 19 - 25

Session D - Aug. 15 - 20

Session B - June 26 - July 2

Session E - Aug. 21 - 27

Session C - July 3 - 9

Staff includes: Mary Ann Herman, all sessions

Ralph Page, all sessions

Dick Crum, sessions A, B & C

Madelynne Greene, sessions B & C

Nelda Lindsay Drury, sessions D & E

Conny & Marianne Taylor

More information by writing to Folk Dance House

108 West 16th St.

New York City 10011

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DIED: Arthur (Johnnie) Trembley, February 28, 1965.

Pianist with the Ralph Page Orchestra for over 20 years.

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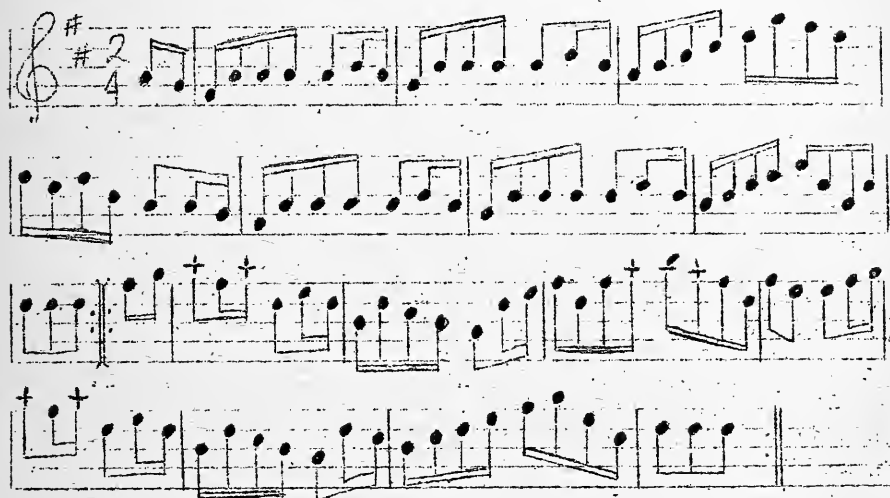
NEW ENGLAND STYLE SQUARE & CONTRA DANCE with Ralph  
Page, caller, every 2nd & 4th Tuesday of every month  
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All welcome. March 9 & April 27 special contra nights.

~~~~~

CONTRA DANCE

JENNY NETTLE

Suggested music: "The Scotia Girl Hornpipe"
(original tune by Ralph Page)



Couples 1, 4, 7 etc. active
Do NOT cross over

First gent down outside below two couples
And up the center, while third lady (at same time)
Up the outside past two couples and down the center
First gent & third lady meet in the center
And turn each other by the right hand
Their partners do the same
Active couples down the center
Same way back to place, cast off,
Six hands once around to place

This is an old timer and is not recommended
for beginner groups. Usually the couples swing in the
center instead of turning by the hands - at least the
modern day contra dancers do. Original way given here.

SQUARE DANCE

CIRCLE TO THE MIDDLE QUADRILLE (Ted Sannella)

Introduced at NEFFA Workshop, November 15, 1964

Music: Ace of Clubs #7731 "Scottish Country Dances".
Side B, band 1 has enough music for entire dance, including 32 bar introduction, and promenade after each repeat of figure.

First couple separate, halfway round you go
When you meet across the way, both head couples do si do
(As first couple approaches partner behind couple # 3, the third couple turns to face partner, then both these couples do si do own partner).

Same four circle left, circle to the middle you do,
Go exactly once around, then pass thru

(Move to the middle of the set while circling, then pass thru in the center with #1 man & lady #3 approaching couple #2; #3 man & #1 lady approaching couple #4)
Between the outside two, separate, around just one and form a line of four.

Forward eight and come right back(2 lines of 4 on sides)

Forward again and pass right thru, turn alone

The opposite ladies chain (over and back)

Circle left in a great big ring, go half way round

Break that ring with a corner swing

(All will have original partners at home)

Repeat, starting with #2 (sides do si do, etc)

Repeat, starting with # 3 (as above)

Repeat, starting with #4 (sides do si do, etc.)

Have funnnnnn!!!

FOLK DANCE

MARGARET'S WALTZ

English Waltz Circle - Introduced 1964 by Nibs Matthews



Formation: Couple facing couple around the hall

Couples forward and back. Allemande R opposite person
 Allemande left with partner. Ladies half chain
 (Each man now has his opposite lady as temporary partner). With this lady chassez (slide) diagonally right 2 measures, then diagonally left for 2 measures.
 (Couples previously facing are now back to back) All turn alone to own R into a right hand star. Turn this star back to original place (Each man now has original partner on his R again).
 Do si do opposite person. Waltz with partner, passing opposite couple and end facing new couple, ready to repeat the dance.

A waltz step is used throughout entire dance.

FOLK SONG

THE MAID WITH THE BONNY BROWN HAIR

Irish Street Ballad



As once I roved out very early
 To view the green meadows in Spring
 It was down by the side of a river
 I heard a fair damsel did sing;
 And I stood in completest amazement
 I gazed on that maiden so fair,
 She appeared to me brighter than Venus,
 That maid with the bonny brown hair.

Her eyes they did shine like the diamonds...
 Her cheeks like the red rose in June,
 Her skin was as white as the lily,
 And her breath had the rarest perfume;
 And a dress of the best speckled velvet
 This wee lass she did wear,
 And chains of bright gold and pure silver
 Were twined in her bonny brown hair.

For a long while we courted together,
 Til at last we named the wedding day,
 And one day while conversing together
 Very kindly to me she did say;
 "Oh, it's I have another far kinder
 My land and my fortune to share,
 So farewell to you now, and forever,"
 Said the maid with the bonny brown hair.

And once I went over the ocean,
 Being bound for the proud land of Spain,
 Some singing and dancing for pleasure,
 But I had a heart full of pain;
 And as the ship sailed down the river
 I espied my old sweetheart so fair,
 Quite content in the arms of another
 Was the maid with the bonny brown hair.

So farewell to my friends and relations,
 Perchance I shall see you no more,
 And when I'm in far distant nations
 Sure I'll sigh for my dear native shore;
 When I'm in some far distant nation
 My land and my fortune to share
 I hope I'll get someone more kinder
 Than the maid with the bonny brown hair.

La Crosse, Wisconsin, claiming to be the "square dance capital of the world", presents the Fourth Spring Fling April 23, 24 and 25, 1965, at the Mary E. Sawyer Auditorium. The annual event has attracted square dancers from all parts of the country, and has been getting bigger and better each year. Featured callers for the Spring Fling include this outstanding group of nationally known people: Jerry Helt, Bruce Johnson, and Paul and Edna Tinsley.



HERE AND THERE

ROD'S WEEKEND

Over sixty square and folk dancers came to the Inn at East Hill Farm, Troy, N.H., the weekend of November 6, 7 & 8, to make this the largest Rod's Weekend yet held. A staff that included besides Rod himself, Ralph Page for contra dances, Nibs & Jean Matthews for grand English Country Dances, and Abe Kenegson for afterhours folk singing assured all attending with ample opportunity for complete relaxation and overall gaiety, which are the most important reasons for our taking up square and folk dancing anyway. As an added fillip, Bill Tompkins, naturalist, was there and gave a highly interesting hour-long talk illustrated with lovely color slides for an all too short hour Saturday night. Dancing was the main reason for our being there but we heard not one complaint because we were asked to do something else, like hearing a naturalist talk.

As usual with Rod's weekends, the fourth session of the day was devoted to dancing to camp talent. This afforded a nice change of pace and gave needed encouragement to younger and less experienced leaders. Dave Fuller and Ed Koenig came up for the Saturday evening

party and along with Jean Matthews furnished some fine music for the evening's dancing.

The Inn more than adequately upheld its reputation of furnishing superlative food for its guests and we're sure that no one left the table hungry. And so, with excellent food, fine leaders and able dancers what more was needed to make this a real outstanding weekend?

CHRISTMAS COUNTRY



DANCE SCHOOL

by GRETTEL DUNSING

After an absence of nine or ten years from the Country Dance School it was with great anticipation and delight that we planned to attend this year's session. Three of our very able students, members of the Folk Dancers of George Williams College, and a folk dance friend also went; the students on scholarships paid for from the group fund. As expected, it was a great experience for all of us. The days were crowded with activities, dance sessions, discussions, singing, recorder playing (yours truly was engaged in leading one group of recorder players), play party games, puppetmaking, and an evening dance party each night. There was live music for all classes (one to three musicians) and an excellent large group under the spirited and capable leadership of Jean Matthews.

The school featured English Country and Morris Dances, with three groups running simultaneously - beginners, intermediate and advanced - with capable teachers for each. Then there were two groups for Danish dances with George and Marguerite Bidstrup from the John C. Campbell Folk School, Brasstown, N.C.

Bicky McLain led the singing sessions to which Edna Ritchie and members of the group contributed. Marie Marvel in charge of discussions selected interesting topics with fine resource people. Ethel Capps as director of the school did her best to keep everything running smoothly and keep us all happy. Meals, served at the College Cafeteria were excellent and plentiful.

Perhaps it is significant that "our kids" did not miss a minute of any of the sessions and were busy every minute of the day. They might have missed breakfast but - at 8:30 they were there bright and shining ready for the singing games with Edna Ritchie. They said it was such fun that they wouldn't have missed it for anything.



All of the staff were old friends of the Dunsings and we enjoyed, as always, playing with Edna Ritchie, dancing with May Gadd, and singing and dancing with Bicky McLain. New to us were Patrick E. Napier and Jean and Nibs Matthews.

Patrick E. Napier, Burgin, Ky., School teacher, (one quarter away from a doctor's degree) led the Appalachian square dance sessions in the afternoon. His enthusiastic, excellent leadership - calling from the dance floor - made these afternoon sessions great fun and they were so popular, attendance had to be limited. Native musicians playing for us with zest and a real folk flavor, added much to the fun and enjoyment; it made us homesick for some of the good old dancing fun we have had with Ralph Page.

Nibs and Jean Matthews from England, have been in this country since last summer, teaching and traveling for the Country Dance Society of America. We were completely charmed by their warm personalities, their spirited, precise, and interesting way of teaching. The evening party under Nib's direction remains one of our finest memories of the five days at Berea, and that is saying much, because all parties were outstanding. If

you have a chance to meet the Matthews somewhere or to dance with them, don't miss it. They will return to England in the summer of 1965.

Every morning I watched Nibs teach advanced Morris dances to a large group of dancers, and it was sheer pleasure to see him move and observe his fine way of correcting bad habits and stress the essentials of moving with ease, grace and perfection.

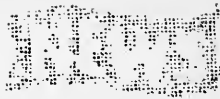
Registration was at an all-time high of about 150 participants, many of them old friends of ours. An exceptionally large percentage were young people, which we thought especially fine. We cherish the memory of dancing with these well-trained youngsters, and were pleased to hear one remark to her partner: "Oh, let's dance with them, they know how!" It is reassuring to know that young people are being attracted to these activities; and that there seem to be enough good leaders in the making. Let us hope that our folk dance and country dance camps all over the nation - East, South, West and North, may keep the spirit of good and wholesome dancing alive.

COUNTRY DANCE SOCIETY'S
PINEWOODS WEEKEND

Long Pond, near Plymouth, Mass., June 25 - 27..\$25.00
Swimming, SQUARES, CONTRAS, ENGLISH DANCES...Boating!!!

Rod Linnell, Bob Hider, Art & Helene Cornelius, Renald Cajolet, and possibly Abe Kanegson for folk singing!

Contact: Country Dance Society
3 Joy St. Boston, Mass.



There will be a SKANDIA FOLKLORE TOUR this coming summer! As always, the trip will include Norway and Sweden, but this time a new and different itinerary is in the offing - one which for the first time includes Finland. Here's how things look as of now:

Sat. June 12 - Depart from New York for Oslo, NORWAY; 10 glorious days in Norway's fjord and mountain country.

Wed June 23 - To SWEDEN'S "Folklore province" Dalarna in time to celebrate Midsommar; 9 days in serene SWEDEN.

Fri July 2 - From Stockholm via steamship to FINLAND; 5 days in this fascinating northern land.

Wed July 7 - From Helsinki by steamship through the Baltic and North Sea to Copenhagen; 4 days in charming DENMARK.

Mon July 12 - Tour officially ends. Thereafter, members free to travel as they wish, with return passage to U.S.A. from Denmark(Copenhagen), Norway(either Oslo or Bergen), or Sweden(Gothenburg) prepaid.

Tell your friends about this forthcoming Skandia Tour.

It will be the fifth one since 1955, marking the 10th anniversary of these unique travel ventures.

Write for official tour brochure and further information from Gordon E. Tracie

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N.E.F.F.A.

WINTER JUNKET

The New England Folk Festival Association's mid-winter Junket was held at its headquarters, 3 Joy St. Boston, Mass., from 4:00 to 10:00 p.m. on Sunday, January 31. The weather co-operated with the first stormless Sunday since late fall, and over one hundred folk and square dancers took advantage of the good day to turn out for one of the most varied and interesting Junket programs in a long time. Al Warner, chairman for the event, had lined up an all-Rhode Island group of leaders: Dick Leger and Al calling Squares, Jack Kenyon for contras, and Ralph Smith for easy folk dances. It was the first appearance of Dick and Ralph as Junket leaders, and the crowd greatly enjoyed their presentations, and all who attended voiced the hope that both would return before too long! The squares called by Dick and Al were in New England style rather than in club style, and proved to all and sundry their versatility as callers and leaders. Al of course, did his usual fine job - what a fine voice he had! - and Dick's electric guitar accompaniment blended so well with the very fine music of an orchestra led by Jack O'Connor, NEFFA music chairman. Unfortunately, Jack Kenyon, bitten by the "flu" bug, was unable to attend. Several NEFFA member callers from among the Junketeers were called on to fill in for Jack and included Jack Evans, Ed Moody, Ted Sannella and Louise Winston. The box supper proved a sociable affair. Many new members joined NEFFA at the Junket, and all signs point to a big turnout for the 21st Annual Festival on April 23, 24 and 25, at Saugus High School, Saugus, Mass.

Louise Winston



YEAR END CAMP



WOW!

You could well summarize this year's session with just that one short three letter word! This was the largest Year End Camp of the twelve held to date - 150 in all; and they were all there the last two days. And an almost equal division of men and women too! While facilities at the Masonic Hall were crowded, still they were not so to the point of discomfort. The high registration sure accomplished one good thing - no one dared to be late for a meal!!

Rod Linnell for squares, Ralph Page for contras and a few Lancer figures, Conny & Marianne Taylor for general folk dances, and Dick Crum for Balkan dances made up the dance staff. One and all were in rare good form and kept the group in high gear from opening night to closing morning. The dance IQ of this camp seemed exceptionally high. We do not intend to imply that only expert dancers gather here because that is not true, but each year it is becoming more and more evident that not many real beginner dancers come to a folk dance camp anywhere. They may be excellent folk dancers but lousy square dancers or vice versa, but at least they have had some instruction in their own particular area of interest.

All classes and parties with the exception of the Sunday morning last day classes were held at Year End Camp headquarters in Masonic Hall, Keene, N.H. The final morning the entire camp moved to the Inn at East Hill Farm, Troy, N.H., scene of the Page's annual Fall

Camp and Spring Weekend as well as Red Linnell's Fall Weekend. This afforded a nice change of pace, sort of, and all seemed to enjoy the change. Live music - Ralph Pages famous square dance orchestra - played for one of the evening parties and drew tumultuous applause from the dancers who certainly appreciated real talent when they heard it! At this same party too, came Karl Wegemann's Ensemble from greater Boston to play for the Swiss dances and a few general polkas and waltzes with a Swiss beat! Then both groups joined together and two fiddles, three clarinets, two accordions, cornet, bass viol and piano improvised some better than fair dance music. They didn't want to stop playing and we didn't want to stop dancing!

As usual, Ada had planned some tasty nationality meals, and while a mid-fall heart attack slowed her down some, still she was there for general overseeing of the kitchen and decorations committee.

Yes, this edition of Year End Camp was written in bright, bold letters and already we're looking forward to next year. A word to the wise: this year registration was complete by early December and late triers had to be placed on a waiting list. So register EARLY!

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Louise Winston calls a special St. Patrick's Party, at the Unitarian Parish House, 6 Eliot St. Jamaica Plain, Mass. on March 20th. Dance to Irish music and enjoy appropriate refreshments. Relaxed, comfortable dancing. New England's own squares and contras.

A Hungarian Dance Workshop with Andor Czompo is planned by Conny & Marianne Taylor for March 20th. This event will be a three session affair and all events will be held at the Browne & Nichols School Gym. Call the Taylors at 62 Fottler Ave. Lexington, Mass. for further information.

N.E.F.F.A.

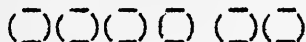


The 21st Annual New England Folk Festival will be held at the Saugus High School on the last weekend in April. Two halls will be available for dancing, in addition to the several rooms for folk crafts, international foods, exhibits, and folk singing. The main hall will have demonstrations of square, contra, and folk dancing, interspersed with general dancing for all. The second hall will be used as needed for general dancing. More than sixty callers have been invited to participate in the Festival and to call for your pleasure. Leaders of folk dancing will also teach a few easy folk dances at each session for you to learn and take home to enjoy again with your own groups.

In addition to the two halls for dancing there's a large cafeteria to house the fireign food booths, at which you can purchase anything from a snack to a full and varied meal. Other rooms offer attractive surroundings for the displays of folk arts and crafts, with many of the craftsmen doing their weaving, carving, wood working, leather craft while you watch. Some of their creations will be for sale.

Doors will open at 6:30 Friday night and at noon Saturday. Food will be available for supper on Friday, and for lunch and supper on Saturday, as well as at any other time you may want a snack during the Festival. Admission price for each session is \$1.25 for adults, less for children under twelve. This year, for the first time, a special group rate is being offered for groups of ten or more, up to age 18, if accompanied by a leader. This rate is available ONLY on advance sale before the Festival begins and is designed both to en-

courage attendance by young folks and to facilitate things at the box office. For information on this and other Festival details, and for flyers to give to your friends, write the New England Folk Festival Association, Inc., 3 Joy St. Boston, Mass., 02108. If you've never experienced the glamor and thrills of this event, why not give yourself a treat and come this year? You will be so glad you did!!



Bart Haigh, of East Norwich, New York, has been appointed by Mr. Graham, head of Cultural Activities at the New York World's Fair, to head up square dancing at the 1965 World's Fair. Events will be held at the Tiparillo Bandstand and, in a marked change from last year's policy, the dancing will be strictly audience participation.



MADelynNE GREENE'S

MENDOCINO FOLKLORE CAMP

June 11 to Sunday Breakfast, June 20

DANCE WITH: Dick Crum, Ralph Page, Madelynne Greene,
Stewart Smith and Gordon Engler.

Write for brochure from

Madelynne Greene
1521 Stockton St.
San Francisco, Calif.



COUNTRY

FOOD



Helen Anderssen, Minnesota, sent us this recipe. She writes that it is a very common one among Slovenian and Polish people and that there are many variations but this is the way a near neighbor of hers made it.

POTICA

6½ cups flour	2 cups lukewarm milk
1/3 cup sugar	or water
2 cakes compressed yeast	1 tsp salt
2 eggs	1/3 cup fat

Scald milk, cool to lukewarm. Place lukewarm milk, sugar and yeast into mixing bowl. Add salt and 1 cup of flour. Beat with egg beater for 2 minutes. Add eggs and melted fat. Beat 1 minute and gradually add remaining flour stirring until blended in. Allow to rest 1 hour.

THEN. 1 lb ground walnuts 1 cup milk, cream or sour
 1 cup sugar cream
 ½ cup honey 3 eggs
 vanilla - dash of cinnamon - ¼ cup melted butter

Mix mixture for filling, leaving out eggs. Bring to a boil and stir in beaten eggs. Cook until thick. Cool and spread over thinly rolled or stretched dough(above) Bake for 1 hour (350). If filling gets too thick to spread, add a little cream or milk to thin out.

In a recent issue of "ZONE NEWS" the following recipes were sent in by Bernice Hanneson. We don't know Bernice but sure would like to! We've tried them and they really are delicious.

SEVEN LAYER DINNER

Place in casserole, in order given:

3 potatoes (sliced); 3 carrots (sliced); $\frac{1}{4}$ cup minute rice; 1 tin green peas (juice and all); 1 lb hamburger or ground beef; 1 large onion - $\frac{1}{4}$ cup chopped celery (optional); seasoning as desired. Pour 1 tin tomato soup over all. Cover, bake 2 hours in 350 degree oven.

SHIPWRECK

4 sliced raw potatoes; $1\frac{1}{2}$ lb ground beef (browned); $\frac{1}{2}$ cup uncooked rice; 3 sliced raw onions (less if your taste runs that way, and ours does!) 4 stalks celery chopped; salt and pepper to taste; 1 can tomato or mushroom soup.

Put in layers in order given in well greased casserole. Cover with soup diluted with water. Cover and bake at 350 degrees for 2 hours. Serve with green salad.

HEAVENLY HASH

Brown 3 slices bacon and 1 cup of onions (chopped). Add and brown 2 lbs ground beef, when brown add $\frac{1}{2}$ cup grated cheese and 2 cups chopped celery. Simmer about $\frac{1}{2}$ hr. Then add 1 lb pkg. cooked macaroni

2 tins condensed tomato soup

2 tins mushroom soup

1 can mushrooms (optional)

Put in casserole and bake about 1 hour. This may be stored in refrigerator for days before baking.

Note: We've just checked the recipes and find that Bernice Hanneson sent in recipe for the cake which follows and Elaine Patterson the three recipes above. Sorry.

APPLESAUCE CAKE

$\frac{1}{2}$ cup butter	$\frac{3}{4}$ cup sugar
$1\frac{1}{2}$ cups applesauce	mix and add
2 cups flour	2 tsp baking soda
$\frac{1}{4}$ tsp salt	1 tsp cinnamon
$\frac{1}{2}$ tsp nutmeg	$\frac{1}{4}$ tsp cloves
1 cup raisins	1 cup nuts (chopped)

Bake at 350 degrees until done.

This will give you a moist cake which will not crumble.

INDIAN PUDDING

$\frac{1}{4}$ cup cornmeal	$\frac{1}{4}$ tsp cinnamon
3 cups milk	1 tbsps sugar
$\frac{1}{2}$ tsp salt	1 tbsps butter
$1/8$ tsp soda	or margarine
$\frac{1}{4}$ tsp nutmeg	$\frac{1}{2}$ cup unsulfured molasses
$\frac{1}{4}$ tsp ginger	

Mix cornmeal and 2 cups of the milk. Cook until thickened, about 5 minutes. Remove from heat and add remaining ingredients. Turn into 1-quart casserole and bake in very slow oven (275) 2 hours. Serve warm with vanilla ice cream. Makes 6 generous servings.

14-MINUTE MAPLE CANDY

4 cups maple sirup	1 cup chopped nut meats
1 cup cream	1 tsp lemon extract
	$\frac{1}{4}$ cup butter

Cook the maple sirup, cream, and butter for 9 minutes after the boiling point is reached. Remove from heat, add the nut meats and extract and stir for 5 minutes. Pour into buttered pans. When cool, cut into squares.



KITCHEN

CAPERS



Add a few drops of food coloring to pear juice and boil one minute. Then place pears in liquid for ten minutes. Green is nice for St. Patrick's Day.

Use a paint roller to help loosen wallpaper for removal. Saturate the roller with hot water and roll.

Rub talcum powder into grease spot. Allow to stand a little while, and then brush off. The grease will be gone.

Grease spots on rugs may be removed by applying baking powder generously, rubbing in well, and allowing to stand over night. Remove with vacuum cleaner.

Like to have sugar syrup on hand for sweetening cold drinks? Stir a cup of sugar and $\frac{1}{2}$ cup water together over low heat until sugar dissolves, then boil for 5 minutes. Cool and then refrigerate in a covered container.

Rub a piece of beeswax over toes and heels of stockings and they'll wear much longer.

Stains can be removed from enamelware by rubbing with salt moistened with vinegar.

Don't discard a garden hose just because it has a few leaks. Punch more holes in it. Attach the hose to the faucet and you have a lawn sprinkler.

Instant coffee does a good job of masking the flavor of non-fat milk solids when these are being reliquefied and used instead of regular milk as a beverage on a low-calorie diet.

If your iron sticks, put one-half cup of salt on piece of paper (waxed) and rub hot iron over it.

A piece of waxed paper on the clothesline will keep heavily starched items from sticking.

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New England Square Dance Convention, April 2-3, 1965 at the State Armory, Manchester, N.H. Continuous dancing Friday evening and all day Saturday. Hall for all level dancers. Teen Age & Round Dance Halls. Panel Discussion

Purdue University, Lafayette, Indiana, will be the site this summer of a four-day national square and round dance leadership training program which is expected to draw top leadership in this recreation field from all parts of the U.S. The seminar is scheduled in Purdue's giant Memorial Center, Aug. 25-28. Arden Johnson, assistant professor of reareation in Purdue's department of physical education for men, is seminar director. On the staff also are: Nita & Manning Smith; Shirley & Bruce Johnson; and Arvid Olson. Both dancers and caller teachers are invited for the seminar. Details of registration and applications may be obtained by writing to Raymond C. Andrew, Division of Conferences and Continuation Services, Memorial Center, Purdue University, West Lafayette, Indiana.

The Whetstone Folk Dancers will sponsor an Israeli Workshop, March 27th & 28th, 1965 with Yaacov Davidovich at the Whetstone Recreation Center, Columbus, Ohio.

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PAINLESS

FOLKLORE



REMEMBER WHEN?

You kept a cake of Sapolio and a cork on a saucer beside the sink for cleaning the stained steel knives?

You used a dried turkey wing (with feathers on) for brushing off the top of the kitchen range?

You tested the oven temperature by opening the door and thrusting your hand inside?

You tested a cake for "doneness" with a straw broken off the broom?

You tossed an apple peeling on the hot coal range to correct a musty or unpleasant odor in the house?

You filled the kerosene lamps, trimmed the wicks, and washed the glass chimneys every morning?

You cleaned wall-to-wall carpeting by sweeping with a broom from the edges toward the center, then cleaned the center by running a carpet sweeper over it?

Petticoats had drawstrings?

You ironed everything - starched corset covers, petticoats edged with Hamburg lace ruffles with another plain "dust ruffle" underneath?

A pregnant woman was said to be in a "delicate condition?"

You "cleaned" woolen suits, coats, dresses by sponging the spots with benzine?

It took at least an hour in full sunlight on a warm day to dry your long hair?

Mother heated her curling tongs by putting them into the top of the glass chimney of the lighted kerosene lamp?

You had to allow an extra ten minutes for lacing up your high laced shoes?

It hurt to sit on your foot when you had on button shoes?

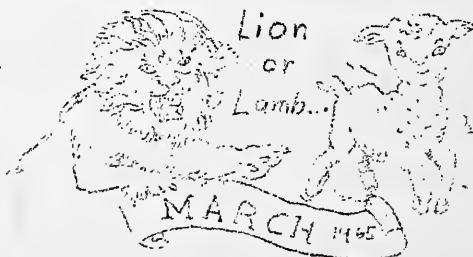
You folded over your long-legged underwear to get it inside your long black cotton stockings?

You heard words like cholera morbus, salt rheum, and galloping consumption?

The school principal threw away the tin drinking cup that used to be kept on the top of the pump in the school yard, and each child had to bring a cup from home for his own use?

You had to remember to empty the drip pan under the ice box before you went to bed?

You shaved a cake of soap into the wash boiler and boiled the white clothes on the top of the kitchen range? Do you remember? It really wasn't so long ago.



From Margaret Ide, Washington, D.C. the following:

SUPERSTITIONS

Monday's child is fair of face
 Tuesday's child is full of grace
 Wednesday's child is full of woe
 Thursday's child has far to go
 Friday's child is loving and giving
 Saturday's child works hard for a living
 But the child that is born on the
 Sabbath Day is good and bonny and blithe and gay.



See a pin and pick it up
 All the day you'll have good luck.

See a pin and let it lay
 Bad luck follows all the day.

Saturday night's dream
 Sunday morning told
 Is sure to come true
 Before the week's old.



STAMPING WHITE HORSES

Spit on your finger, impress in left palm - and stamp wet place with fist of right hand. 50 stamps and you will get your wish - if you can remember it so long.

The same with "Beaver" - 50 beards counted (including pictures of Smith Bros. on cough drop box. A. Lincoln on \$5.00 bill; U.S. Grant on \$50.00 etc), and you get your wish if you can remember it. White horses are rarer than hen's teeth, but Beards are with us again.

OLD SAYINGS

You can catch more flies with honey than vinegar.
 A dog that'll bring you a bone will carry one.
 Molasses makes the mare go.

OLD "COUNT DOWN" FOR A PARTNER

Ibbity bibbity sibbity sab
 Ibbity bibbity kanabe
 Kanabe in, kanabe out,
 Kanabe over the water spout.

FINGER COUNTING JINGLES FOR BABIES & YOUNG CHILDREN

Begin with little finger - around one hand $1\frac{1}{2}$ - End with slide toward thumb. (From my Connecticut grandmother, Ida Eastman).

Intry, mintry, kewtry corn
 Wire, briar, limber lorn
 Apple seed and apple thorn
 Whiske, dando, puff.



Oe-ery Ea-ery Ick-ery Ay
 Phyllissey Follisy Nicholas Jay
 Queevy Quavy Irish Mary
 Quinklin Quanklin Buck.

HUSBAND FINDING

Counting buttons - Rich man, Poor man, Beggar man,
 Thief, Doctor, Lawyer, Merchant Chief, Tinker, Tailor,
 Soldier, Sailor - - - - -????? Any one know the rest?

After a wedding, put a piece of wedding cake in a box with 7 games. Sleep with it under your pillow. Draw a name out each morning. The last one will be your man.

Do men have these methods for finding their mates? No? Why not?

Plucking petals of daisies - He loves me, he loves me not. Etc.

Thanks Margerét.



LAST MINUTE NEWS

Annual Ralph Page Day at Folk Dance House, 108 West 16th St. New York City, Sunday, April 4, 1965, afternoon and evening. Phone Watkins 9-0644 (212) for details.

For an EVENING OF CONTRA DANCING attend the party at the Grange Hall on Elm Street in Pittsfield, N.H., Saturday eveing, March 27th, 1965, 8:00 p.m. Live music. Admission \$1.00. Refreshments.

Britain's Royal Ballet and the Moiseyev Dance Company from Moscow, both imported by S. Hurak, will have separate engagements at New York's Metropolitan Opera House this spring. The Royal Ballet plays the Met, April 21 through May 16, and will be followed by the Moiseyev troupe, May 18-29.

One of THE events of the early spring is the annual Highland Ball sponsored by the Boston Branch of the Royal Scottish Country Dance Society, April 10 at the Hotel Continental in Cambridge, Mass. The invitations request tartan or black tie. The famous Stan Hamilton Orchestra from Hamilton, Ontario, will furnish music.



